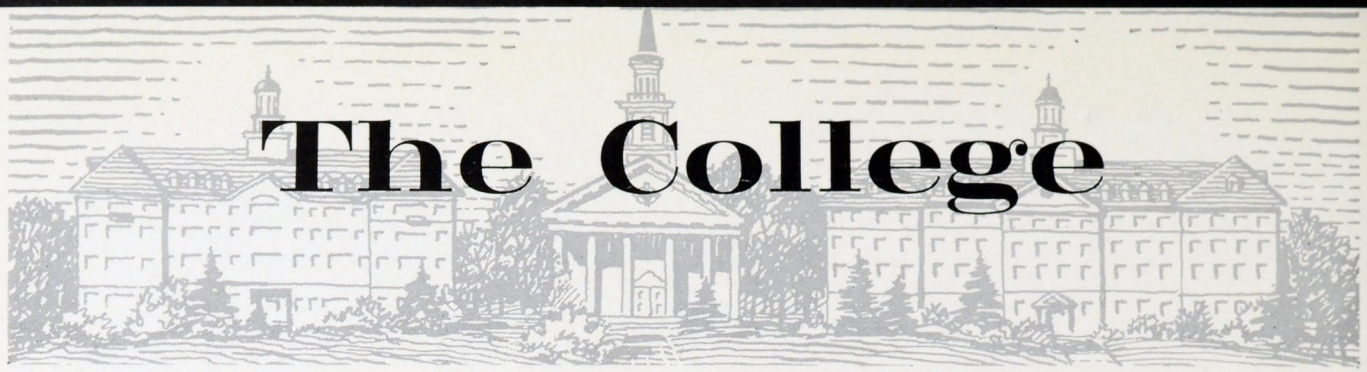
MIDDLEBURY COLLEGE

Your Family and Middlebury

Sent by the College to Middlebury Parents and Friends

Winter 1968



The College

Two Visiting Professors Named

Two distinguished scholars have been named visiting professors by President James I. Armstrong.

Howard Mumford Jones, teacher and writer, who is Abbott Lawrence Lowell Professor of humanities, emeritus, at Harvard University, and the 1965 winner of the Pulitzer Prize in non-fiction, will be visiting professor of American literature and history during the fall term under Middlebury College's visiting professor program.

Dr. Howard F. Ramsey, Higgins Professor of physics at Harvard, and president of the Universities Research Associates, Inc., an organization of forty-six leading research universities in the country formed to operate the world's highest energy particle accelerator, will join the faculty as visiting professor of physics during the second semester of 1968–69 under a Sloane Foundation grant for science (see *With the Faculty*, page 3). Dr. Ramsey will also direct a special summer conference in physics in June, 1969, on the Middlebury campus.

Professor Jones, a writer in the field of American cultural history, has published poetry, plays, bibliographies and biographies, as well as studies of intellectual freedom and literature. He delivered the 1967 Samuel S. Stratton Lecture, "Violence and the Humanist." Copies of this lecture are available to readers of YOUR FAMILY AND MIDDLEBURY. Send requests to: Mr. Walter E. Brooker, Vice President, Old Chapel, Middlebury College, Middlebury, Vt. 05753.

Letter to the Editor

To the Editor:

The Dissipated Eight's 27 year tradition has culminated in its finest hour of entertainment—"Selections By The Eight," recorded by Capitol Studios, New York. Twenty great songs make up this album, the best of the old favorites (Miss Otis, The Old Songs, Blue Moon, Saloon, and many others) combined with excellent renditions from our current repertoire (Li'l Darling, In My Room, Winkin', Blinkin' and Nod). It was undoubtedly the finest "sound" the group has ever put out. Five of the members, probably the most experienced group in the history of the Eight, had sung together at Middlebury for four years before recording the album. We are sure that, aside from bringing back fond memories of past performances by the group that your readers may have seen, they will be delighted with this long-playing 33 1/3 rpm album. Parents may place orders ($3.50) or obtain information about the group by writing to: Richard Vomacka, 111 South Main Street, Middlebury, Vt. 05753

Rick Vomacka, '68

Students Initiate FM Broadcasts

WRMC-FM, a new 10-watt, non-commercial student operated station at the College, has been granted a permit by the Federal Communications Commission and began broadcast operations in February. The new station, which has been assigned a carrier frequency of 91.7 megacycles, is designed to have a 15 mile broadcast radius, serving much of Addison County. Its antenna is located on top of Gifford Hall, a men's dormitory, more than 200 feet above average terrain.

The new facility is located in Proctor Hall, site of the present closed-circuit college station, WRMC. Construction of the station was supported by grants from the Student Activities Fund and the College.

WRMC-FM offers National Association of Educational Broadcasters' features, music, news and extended coverage of college events.

Middlebury College has received two grants totalling $6,000 from the DuPont Company's aid-to-education program. The College was awarded a $5,000 departmental science grant in Chemistry and received an additional $1,000 for the college discretionary fund. The Chemistry grant is designed to help maintain or enhance established standards of excellence in science instruction at Middlebury. The additional $1,000 discretionary fund is made available to the president for filling small special institutional needs.

YOUR FAMILY AND MIDDLEBURY

Winter 1968, Volume 11, Number 2

George H. Huban, Editor

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Cover: Artist's conception of the appearance of the lower campus when Phase I section of the Science Center is completed. Phase I will house the Departments of Chemistry and Physics in a building of five floors with 117 rooms of instructional space. It is scheduled for completion in late May. Two other sections of the Science Center will be built in separate phases and will contain classrooms, laboratories, computer center, library and offices of the Department of Biology and Mathematics.

By

Dr. Paul M. Cubeta,

Dean of the Faculty

The faculty recruiting season is now in full swing at the College. Few administrative activities are more significant than the attracting of brilliant teachers and scholars to this campus. Middlebury's strength as a college is largely determined by the quality of faculty it can appoint and hold.

Middlebury is at one of those periods when there is a large turnover of departmental chairmanships. Last year four new chairmen were chosen, three called to Middlebury. During the next three or four years, seven departments will seek new leadership. The quality of the teaching at Middlebury for the next decade and more will be set by the caliber of these appointments and the men whom they can, in turn, draw to Middlebury. Previously, it had been customary policy at Middlebury to promote to positions of leadership faculty who had come to Middlebury as instructors and had moved up through the professorial ranks—a policy which I, for one, have personal reasons to be grateful for. Now Middlebury also searches for senior faculty on a national level and is not unwilling to engage in raiding her sister institutions. By the end of this decade, only ten department chairmen and none of the division chairmen nor the academic deans will have been appointed by President Stratton. Middlebury may gain in new enthusiasms and fresh energies, but it may do so at the expense of continuity and the kind of loyalty that comes through long service at the College.

The first two appointments made this year may serve as an indication of the quality of appointment we seek to make at Middlebury. Dr. A. Richard Turner, Professor of Art and Archeology at Princeton University, has been appointed Professor of Fine Arts and Chairman of the Department of Fine Arts, beginning with the academic year 1968–69. Dr. Turner received his A.B., M.F.A., and Ph.D. from Princeton, and, after one year as an Instructor in Art at the University of Michigan, he returned to Princeton in 1960 as an Assistant Professor. He was promoted to Associate Professor in 1966 and to Professor in 1967. A renaissance scholar, he is the author of *The Vision of Landscape in Renaissance Italy*, published in 1966 by the Princeton University Press.

During the second semester of 1968–69, Dr. Norman F. Ramsey, Higgins Professor of Physics at Harvard University, and President of the Universities Research Associates, Inc., will join the faculty as Visiting Professor of Physics. Dr. Ramsey will also direct a special Summer Conference in Physics in June, 1969, on the Middlebury campus. In 1966 he was selected to head the Universities Research Associates, Inc., an organization of forty-six leading research universities in the country, formed to operate the world's highest energy particle accelerator. Professor Ramsey earned his A.B. and Ph.D. degrees from Columbia and holds A.B. and D.Sc. degrees from Cambridge. Before joining the Harvard faculty in 1947, Professor Ramsey helped to establish the Brookhaven Laboratory for Nuclear Research and served as the first chairman of its Physics Department. During World War II, he served as an expert consultant to the Secretary of War and was director of one of the principal groups developing atomic energy at Los Alamos. The author of three books and numerous scientific articles, Dr. Ramsey is a Fellow of the National Academy of Sciences and the American Academy of Arts and Sciences. He holds the Presidential Order of Merit. Professor Ramsey's daughter, Patricia, graduated from Middlebury last June, and he has lectured at Middlebury on several occasions.

Although Middlebury cannot always count on the handsome advantage of a personal friendship and professional affiliation such as Dr. Ramsey's, it is fortunate indeed in having a wide range of senior colleagues in leading universities ready to assist with suggestions of men who would add lustre to the Middlebury faculty. At its first meeting, the faculty was invited to nominate for any department colleagues whom they would like to see considered for Middlebury appointments. Although contacts are often established a year or two before an appointment is to be made, the faculty recruiting season gets under way in earnest in the early Fall. This is a record year, for thirteen departments are seeking to find at least twenty new faculty members, either as replacements or as additions to staff. Middlebury will probably appoint twenty-five new faculty members for the academic year 1968–69 at every rank from Instructor to Professor. By the end of Christmas vacation, twenty-four candidates had been interviewed on campus and over forty at professional meetings or at graduate schools. There are now more than sixty active dossiers of candidates whom we are considering for Middlebury appointments. The various chairmen and I have written about 500 letters and have read almost that many recommendations. We are adept at the art of reading the unspoken criticism and spotting the empty superlatives and the elaborately-guarded circumlocution.

When credentials have been assembled and recommendations assayed, the most promising men are invited to Middlebury for a visit. If possible, we try to evaluate at least two men for each position so that we may have a reliable basis for comparative judgment.

At the halfway point in the recruiting season, we have invited candidates to visit us from Riverside, California; Miami, Florida; Pullman and Seattle, Washington; Carleton and St. Paul, Minnesota; and Easton, Pennsylvania—the College seems hardly as remote and isolated as we sometimes imagine it to be. Department chairmen have visited such graduate schools as Yale, Harvard, Princeton, Columbia, and Berkeley. They or I have interviewed dozens of other candidates at professional meetings in Boston, Washington, Chicago, New York, and San Francisco.

The stakes are high, and competition keen. Princeton is not the only university that is beginning to bite back. (She took an Instructor away from us!) In departments like German, Russian, and Biology, where the College is recruiting a new or almost entirely new department, we cannot afford to settle for less than excellence. As the competition intensifies for the most highly qualified candidates, beginning salaries escalate and some universities seem almost to forget that they are recruiting faculty, not football players: the red Impala awaiting the candidate at the airport, the round of flashy cocktail parties, the allure of elaborate research equipment, and even the promise of few students and little teaching.

At Middlebury, interviewing is kept as informal and friendly as possible in order to avoid the slick, indifferent efficiency of some large institutions. There is, of course, the round of appointments with members of the candidate's department, the division chairman, the Dean of the Faculty, and the President. And the inevitable lunch at the Middlebury Inn over the $1.25 Snow Bowl Special while one maneuvers gracefully to the candidate's area of specialized competence without gracelessly revealing one's own ignorance about the reproductive system of the sea urchin, the women's rights movement in (*Please turn to page 16*)

SOCIAL CHANGE AND THE UNDERGRADUATE, *RESIDENTIAL COLLEGE*

By
President James I. Armstrong
Middlebury College

"If we could first know where we are, and whither we are tending, we could better judge what to do, and how to do it." Thus, Abraham Lincoln in his House Divided speech in 1858. Private education, the private American educational establishment—I realize those are ominous words and will doubtless induce a quiet hostility in my audience—is in trouble. As a member of the establishment I was amused and pleased by the policy of a TV comedy team who maintain the best way to lick the establishment is to join it. Then you've got to stand up for what you *really* want. The establishment is, if not in deep trouble, under a number of critical pressures to alter its ways. Carl Sandburg observed the note of patience reflected in Lincoln's words, the attitude of calm and rational inquiry, and indeed there has been a good deal of dispassionate thought devoted to education in transition, attempts to chart the way whither we are tending.

Let me then begin by saying rather more passionately than may be wise that the liberal arts college is under drastic pressure to change, and how it changes will determine whether or not the next generation will be intoning glowing obituaries over the past role of American colleges, for as you know, *nihil nisi bonum de mortuis*. I speak not, however, as a Jacques Barzun who saw the demise of liberal learning as a certainty, but rather as one who sees the crucial role of liberal learning and would not spare any effort to keep tending toward the temper of mind which liberates. I take the liberal arts colleges of our country to be the stronghold of liberal learning. How do they fare?

Although I cannot agree with all the particulars of William Arrowsmith's indictment of liberal arts colleges, I do believe we must heed his warnings and his alarms, albeit that both may be exaggerated. "I can think of no more conspicuous failure of leadership than in the liberal-arts colleges," writes Professor Arrowsmith. "With a few notable exceptions, the record of the college is one of failure, at least if judged by its claims. Whatever else it may be, Socratic it is not, neither in faculty nor style nor results. Certainly it is hard to imagine a more damningly documented indictment of the liberal-arts college than that of the Jacob study, with its bleak conclusion that, apart from three or four colleges, the effect of college teaching on student values is simply nil, zero, and that what small change occurs comes from the student subculture. The conclusion is the more devastating because it is precisely on the claim to *teach* that the American college stakes its case. Here—in low student-teacher ratios, in college plans, tutorials, etc. —it has spent its money and ingenuity, and it is here that its failure has been spectacular."

Remember Sam Goldwyn's famous remarks: "Don't pay any attention to your critics; don't even ignore them!" I fear we cannot ignore William Arrowmsith though my view is neither so dark nor so pessimistic as his is. Yet there are a whole series of

Address by Dr. Armstrong during an academic convocation at Grinnell College, Oct. 27–29, on The Liberal Arts in a World of Change.

Dr. Armstrong

interlocking elements which are in process of acting both for good and ill. Unless we know whither we should tend, we shall indeed have failed. Let me sketch the elements briefly. They are all too familiar to you—the subject of endless articles and speeches piling Ossa on Pelion in a staggering bibliography. What I hope may be less familiar to you will be some closing considerations. I say considerations, not conclusions.

These ingredients or pressures may be categorized in different schema. For convenience I have reduced them to four: 1) *faculty expectations*, 2) *college purpose*, 3) *student determination*, 4) *size*.

Begin with the faculty. The controlling premise hardly needs stating—that the quality, the style, the purpose of a college is in significant measure determined by the quality of the human base—especially the quality of the faculty. It is moreover a matter of fact that a high percentage of the faculty in liberal arts colleges are products of the university graduate schools of America. These premises lead to a perhaps too easy conclusion that whatever is wrong at the teaching college is attributable to the graduate schools. I happen not to believe that the graduate schools are the absolute villains of the piece, whether wittingly or unwittingly, the destroyers of liberal learning and the foster parents of the crassest scholarly myopia. You know what I mean, I am sure. The dissertation has been ridiculed and the final oral examination has been called an anachronistic torture chamber. There is the good old story of the bright young candidate who had survived two hours of grilling on the minutiae of Shakespeare. His examiners showed no signs of ceasing the endless questions when one inquired whether the candidate could recite the opening line of any Shakespearean play. The candidate replied instantly with the opening lines of *Julius Caesar*. "Hence! Home, you idle creatures, get you home!" Despite shortcomings, especially in the preparation of teachers (and the colleges cannot escape criticism on this score either) —despite shortcomings, I believe much that is exceedingly good happens in graduate education—especially giving a light with which "not to be ever staring on, but by it to discover things more remote than our knowledge." (Milton). This is sometimes demeaned by the name "research interest," and then condemned out of hand on the ground that it is naturally hostile to teaching. The fact is that the faculty of colleges today do want to discover things more remote. Such a desire, properly understood and pursued can only be *good* for *teaching*, while at the same time pressing the college to adapt itself to this mode. The danger is that the college should try to compete directly with the university on its own terms. If it does, the college will not win, not place, not even show. Here the pressure for change may be either a pressure to sameness, imitation and conformity, or a new dispensation among college faculties. There must be an affirmative response to the legitimate and indeed admirable expectations of

Dr. Armstrong receiving the honorary degree of Doctor of Letters at Grinnell College where he participated in a three-day convocation on "The Liberal Arts College in a World of Change." The degree was conferred by Grinnell's president, Dr. Glenn H. Leggett, '40. Left to right, are: Dr. Guillermo Mendoza, professor of biology and college marshall; Dr. Armstrong; Dr. William T. McKibben, Benedict professor of classical languages; and Dr. Leggett.

the modern scholar at the college who wants to discover *and* teach—teammates, not yoked unwillingly together as Platonic black and white horses but as a pair pulling simultaneously.

Travelling companions with the Jekel and Hyde "research interest" are faculty professionalism and mobility. The faculty member's loyalty (or value priority) lies, we are told, with his professional career and sources of support for this career (i.e., foundations and the federal government); his loyalties thus no longer link him to the college (which may have treated him well or badly) and his students (who may have been bright and interested or mediocre and casual). There is much which could be said here, but these are really ancillary, tangential to the main issue. What really matters is that the faculty members, increasingly the new Ph.D., have an immense influence upon the purpose or mission of the college—*what it aims to do.*

Here I think we come upon a crucial pressure to change. This is not single by any means, and it is precisely here that a rich claim may be staked out. One is driven to clichés unless one gets to the curriculum, to the course, to the teacher and student—yet let it be said that the college runs the risk of being a "finishing school" for those who don't "go up"—notice the affirmation in that old English idiom—to the university. On the other hand, the college could narrow into a "prep school" for graduate education. If either of these purposes prevails, let the college renounce its present claim to a distinctive degree at the baccalaureate level, stay the hollow words of president, deans and catalogue where the values of liberal learning are mightily extolled. If one is to judge the relative risks here, the weight will surely fall to the role of pre-graduate school training. It is the new breed of faculty which is alleged to give credence to such a judgment.

The student—for whom, we remind ourselves in the fastnesses of the night, the college exists—grows restive in the midst of the dubiety of college purpose. Pressures for change are to be expected as the student—especially the very good student—seeks to divine the college purpose or to establish one for himself—often in the latter case strongly influenced by his admiration for young professor so-and-so. He then may seek with determination to determine the shape of his environment, some more thoughtfully and articulately than others. This is a large subject which I must leave for discussion later, but this I would say. It seems to me quite proper for students who wear the shoes, so to speak, to tell us where they pinch. What is so often not understood sufficiently well in the heat of a campus controversy is the nature of accountability and a willingness for trust, trust which accepts the real risk of failure.

My fourth category was forecast by Sidney Tikton even as Jacques Barzun pointed to the demise of liberal learning. How many presidential statements have you heard which run something like this: "the

Board of Trustees has authorized a *study* of a possible expansion in enrollment. We believe at institution 'X' there is no magically perfect number for size. Let me assure all that if there is to be expansion, it will be modest and carefully planned. The college will still be small, of course, relatively speaking." There is an understandable reluctance to grow large, yet the forces at work: salaries, teaching loads, curricular range, facilities (e.g. for a modern science program) library, inflation—you know them and they are very compelling—these forces which are all interwoven with the previous categories create the imperative of expansion, or so it would seem. In short, financial policy and educational ends become inevitably joined, and finances may shape those ends. To some this is anathema; to others, simply a hard reality.

What can be said then as to whither we should tend? First, it will come as no surprise to you that a president of a liberal arts college should reaffirm the importance of the college purpose as that of liberal learning. What it seems to me we must have in our society today is knowledge with a conscience—knowledge which has genuine relevance to the fact of encroaching brutalization, relevance to the problems of an emerging modern world, relevance to moral values and judgments. In a polished and urbane article "On Being an Intellectual," Jacob Bronowski delivers a brilliant statement of the theme that being an educated man or woman (not trained but educated) "means, not being content to remain ignorant of the underlying concepts that give the world its modern character." Science thus becomes no longer a "professional tool kit" but one of the basic humanities. What Bronowski sees to be a terrible loss, is essentially the failure of liberal learning where as he says, "ignorance is not merely a matter of being ignorant of the facts" but an "indifference to the subtle *relations* within the world, the civilized ideas of nature and society"—the result is a flawed sensibility. Knowledge with a conscience requires a wide-angled vision. Unless there be men and women with such temper of mind, with insight and compassion, "practiced instruments" of sensibility, we shall encounter greater and greater fear and reluctance to adapt to change and a deadening stubborn maintenance of the past because that was a world still understood. In short, we know the direction to which we should tend; the question becomes what should be done to maintain that direction.

Hence, of all the institutions, the liberal arts college should be instantly ready by the nature of its commitment to adapt itself to carry on its time-honored role in American higher education.

What concerns me most, finally, is whether in fact the liberal arts college will do itself justice, for rather than manifesting suppleness, daring, adaptability, it has shown a deplorable tendency to favor the rigid, the familiar, the fixed. Tired as the old joke is—that it is easier to move a cemetery than change the curriculum—it is nonetheless painfully true. There has been a crippling kind of lockstep among the vast majority of liberal arts colleges which has so tied up their human and financial resources that there is only the barest margin for survival.

What we want is not marginal survival but robust vitality. What to do, then? I suggest a solution but one exceedingly difficult of accomplishment—I suggest that the informing attitude of mind in the college must be transformed by its own ultimate aims. I mean by this a willingness to free itself from what has become confining—to be genuinely willing to seek suppleness, to find daring, to strive for flexibility and not to yield. I do not mean experimentation or innovation in the narrow sense. I do *not* mean the simplistic financial solution which like the Ruml plan disregards the nature of the task to be performed. I do mean a kind of vision beyond the limited vision which now constrains us. Allow me to end with an analogy. The colleges, it seems to me, may be likened to the Furies of Aeschylus' *Oresteia*—those great goddesses of fixed and rigid justice who have kept order among men by relentlessly and unswervingly maintaining the ancient law of justice—a crime must be paid for, justice must be done. In the closing play of the trilogy, while they pursue a criminal, Orestes, murderer of his mother Clytemnestra, they are transformed into goddesses of grace by Athena. They become Eumenides, the presiding spirits for a new order of justice both cosmic and social. What Aeschylus seems to say to us is that the essential quality of the Furies—their firmness, their steadfast refusal to avert their glance from the facts, about this they are determined and properly inflexible—their essential quality is preserved while they are through the persuasion of Athena changed into new and more flexible powers built on the old, for they "admired the eyes of persuasion."

So it seems to me, the liberal arts college is under severe pressures to change—like the Furies the college must not lose its purpose—yet it has come to a time when there must be a transformation in the *ways in which it carries out its purpose, the way it educates.* I have been brash on the one hand and generalizing on the other. I am not rash enough, however, to offer particular ways for Athena to persuade. I believe there are such ways, and they may well differ from college to college. Of this I am sure, the road is not easy. *Aspera ad artes liberales.*

FACULTY FORUM

New Directions in the Humanities

Dr. Littlefield

Dr. Littlefield is Associate Professor of English and chairman of the Division of Humanities. He has been a member of the Middlebury faculty for the past thirteen years. Dr. Littlefield is a specialist in the Classics.

INTRODUCTION

By David J. Littlefield

It was my pleasure, as chairman of the Division of Humanities, to act as moderator of a panel discussion presented as a portion of the fall "Middlebury Perspectives" program. The "Perspectives" program, presents the College as it is today and what it hopes to achieve in the future. The program, a continuing series of weekends for about fifty guests consisting of friends, townspeople, secondary school officials, parents and alumni-ae, is held twice a year at the College. "Perspectives" guests attend classes, listen to lectures, are addressed by staff and administrative officers, are shown facilities, and given ample opportunity to engage in conversation with students, faculty, and other members of the college community. (Synopses of Assistant Chaplain Nor-

man Nelson's talk, "Revolution in Religion at Middlebury," and Professor James Watkins' discussion of "The Impact of the Language Center" given during the November 17–18 program appear on pages 14–15).

Our subject was "New Directions in the Humanities," a congenial one, for as we watch the day by day progress in the construction of the Christian Johnson Memorial Fine Arts Center (which will be ready for use in the fall of 1968), we look forward in eager anticipation to the increased vigor and greater opportunity for study, practice, and performance in the fine arts which this new facility will provide. Accordingly, I asked Mr. Emory Fanning, who teaches courses in music and directs the College Choir, Miss Faith Gulick, who teaches dance and advises on the choreography of theater productions, and Mr. Daniel Newman, a painter who teaches an introduction to the fine arts, to share their views on the place and potential of the performing arts at Middlebury with our "Perspectives" guests. They did so with such great grace, conviction, and enthusiasm that I was delighted when the editor of *Your Family and Middlebury* suggested it might be appropriate to share them with our alumni-ae audience. In an effort to preserve the immediacy of oral presentation (and to observe the necessity of space limitations), I have excerpted key ideas and representative passages from a transcription of a tape of their speeches.

Emory M. Fanning

Dr. Fanning

THE FINE ARTS make direct contact with sense experience. They select and enhance chaotic experience and reorder it, shaping idealized worlds dependent upon individual perception. Through the arts young people wrestle with truth on their own terms rather than receiving our catalogue of values only, or becoming numbers punched onto data processing cards.

. . . Within the arts music can be defined as tone ordered in space and time. Tones which lack order are noise, chaos, a condition repugnant to ear and mind, as those of us who have lived in noisy cities know. In an academic approach to music there are three interdependent areas of study. Musicology is the first; it deals with the history of music. Beginning with early texts, the musicologist traces the development of ordered sound and establishes a vocabulary of musical style. It is a complex field which, of necessity, relies upon related disciplines. For example, although we do not know much about ancient Greek music, we do know that the Pythagorean and Platonic philosophical systems describe the natural and ethical forces which music exerted—somewhat mysteriously, as far as we are concerned—upon Greek society. Because the Muses dictated attitudes to and about men and nations, the "fineness" of the arts was for these people a real measure, a genuinely qualitative measure, of their society.

. . . Middlebury offers music history courses with two distinct emphases. One is for the liberal arts student with a limited applied musical background, for the person who wishes a general introduction to the art. The other assumes some prior musical training and an audition is often required. . . . As in other disciplines, seminars limit the scope of a particular course to an intensive, limited investigation of stylistic developments. The Baroque seminar, for example, deals with the era of culmination in four-part musical texture and the master works of J. S. Bach (1685–1750).

. . . Because history deals not only with concepts but also with their application, musicology must consider how each work of art is contemporary to the "now" of a particular time and place. This necessity promotes "involvement" and generates fresh understanding. Discovering and transcribing a musical work of an earlier period is more than the activity of a librarian. Compositions come fully to life only through a rich understanding of related cultural, social, economic, and religious concerns of the period. The discovery of the uniqueness of a composition is then the challenge a musicologist confronts. But the final and real fruit of musicological research is performance, for only in performance are all the elements of the work recaptured and communicated in a significant way.

. . . A second area of study is theory. Where the musciologist might deal with the history of technique, the theorist explores and attempts to comprehend the principles underlying the tonal organization of a composition. Musical analysis and composition are therefore integral skills any musician must possess. They allow us to know the details which define in precise ways the differences and similarities between a work by Bach and one by Schoenberg. Form, tonal sentence structure, cadential mannerisms, harmonic usage: all distinguish a composer's unique achievement.

. . . Vocabulary is essential. J. S. Bach spent years studying, and literally copying, the works of his predecessors. Their musical language became second nature to him. In the twentieth century, Arnold Schoenberg, probably the greatest teacher of music theory in our time, demanded from his students strict adherence to "common practice," and rarely let his classes venture beyond 18th century analysis and imitation of that style. Thorough knowledge of past techniques must serve as a springboard for today's creative leap.

. . . The third area of musical study is performance. A medium for individual expression must be chosen early and mastered through discipline, through a private agony of creation. Doing is the only way of

Dr. Fanning, Assistant Professor of Music, received his Bachelor of Music degree from Oberlin, his Master's degree from the University of Illinois, and Doctor of Musical Arts from Boston University. From 1964–1967 he was Assistant Professor of Music at Boston University.

answering the question, what can I give that is somehow unique? By selecting from the materials of musical art (tone) ordered in time (history) and space (theory), the performer reorders, enhances, expresses through selected perceptual values, and approaches the truth.

. . . Performance groups at Middlebury College include a student string quartet, a concert band, a chamber ensemble, and the College Choir, which performs each week at chapel services and in special concerts throughout the year. A "town and gown" organization, The Middlebury Choral Society, rehearses and performs certain of the larger choral works from varied periods and styles. Senior recitals by music majors, the staging of operatic works, and faculty recitals, all reflect a growing emphasis on performance at the College, an emphasis which I hope will continue and grow in scope and intensity.

. . . A new fine arts center, the Christian Johnson Memorial Fine Arts Center now building and scheduled for use in the fall of 1968, will foster this emphasis on performance. With this facility we shall be able to attract more students of high creative talent and a greater number of distinguished guest artists. Our course is clear, the time is now, we know our challenge, and greet it with great expectations.

Faith Gulick

I AM NEW AT Middlebury College, and I am very eager to exploit the interest in dance which derives from the course in history of the dance which was taught here before World War II and other courses in dance introduced after the war, which those alumnae who participated in them in McCullough Gymnasium will undoubtedly remember.

. . . Anyone who has studied dance or who wishes to become involved with it needs close association with other arts, with music, with painting, and with sculpture. It takes a while to become involved in a performing art, a while to sense the discipline involved, and a while to know what one can communicate through the medium, which in the case of dance is the body. A close association with music, painting, sculpture, and creative written works is necessary for the richest flourishing of dance.

. . . The history of dance, for example, can be taught to students in such a way as actively to involve them in exploration of different historical styles of disciplined movement. When one looks at an Egyptian painting, he observes a strong two dimensional portrayal of the body. If one moves in this fashion, he would be looking sideways and his hips would be solidly in another direction, making transference of weight a deliberate, conscious effort. If you attempt to move in this way, I can assure you it will take a good amount of discipline to maneuver and control the body and at the same time employ it to communicate something. There is not much point in moving into these forms unless they communicate something. In the medieval period, figures are portrayed with a curious parallel and the weight of the body shifts to one side. Should one attempt to choreograph a work depicting the medieval world, one can create a humorous dance with asymmetrical rhythms and quick parallel movement gestures. One can study styles of movement historically and give them contemporary life and originality.

Miss Gulick

. . . I can best indicate the dance activities at Middlebury in this coming year by sharing with you our concern for an appropriate place within which to dance. Wright Theatre is, it would seem, the logical and obvious place to which dancers would turn for performance. But even if it were not occupied with such a full schedule of rehearsals for play productions—of which there are many, its stage is designed primarily for theatrical productions. There are large metal grooves in the floor which facilitate the rapid movement of scenery, but such a floor does not provide a surface which lends itself well to dancing barefoot. It might be possible eventually to

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Miss Gulick, Assistant Professor of Physical Education for Women, taught choreography at Connecticut College, where she was also administrative assistant to the director of the School of Dance before coming to Middlebury in September. She also taught at Colby College. Miss Gulick is a graduate of Connecticut College and earned her Master's degree in dance at Mills College.

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roll out linoleum flooring or its equivalent over the stage, that is if one could get into the theatre.

The stage of Dana Auditorium was not built with the intent that dance would be performed there. However, there are excellent lighting facilities and beautiful sound equipment in Dana Auditorium. And this afternoon we made our debut on that stage. A student gave a workshop project in the dance as a portion of her advanced special studies course in the Drama Department. Since the student wanted some lighting effects and Wright Theatre stage was being used, we went to Dana Auditorium. We were very pleased we were able to use it.

. . . The Women's Choir, which Mr. Fanning directs and has rehearsed, will at Christmas time present Benjamin Britten's "Ceremony of Carols" in Mead Chapel, and the dance club will dance the work. By moving choir benches out, it will be possible to gain enough space inside the chancel of the chapel so that dancers can move around fluidly. Despite the problems of space, it is wonderful that there is an opportunity for the dance club to perform with the choral group.

. . . In April the dance club will present a program of its own. Students will choreograph their own works. Also this spring there will be a series of dance films shown on campus. Included will be films on folk, ballet, modern, classical Japanese and Indian dance. The intent of this series is to create on this campus a sense that dance has a place, that it is an integral part of what happens here, and that it is an integral part of the whole involvement of students in a liberal arts education.

. . . We look to the possibility of bringing performing artists to Middlebury. The possibility has genuine merit, but I believe it should be deferred until there is a nucleus and focal point for dance established on the campus. Performances of outside dance artists are expensive, and I feel that for all the effort that would be necessary to bring the performers here, their impact would be stronger if we had an active student group on campus prior to their appearance.

Daniel U. Newman

Mr. Newman

WE HAVE TO THINK about the students that come to us today, about their eyes and hands, about their bodies and minds, as eyes that have seen more of the imaginary world, the world of images, than we saw. They sit in front of the "boob" tube. In some ways it is their pleasure, in some ways their torture, in some ways their fantasy, and in some most dangerous ways, their reality. They know more through their eyes. They trust their eyes. They believe much less in the meaningfulness of words, much more in the meaningfulness of images. But they are also, unfortunately, prey to the passivity that sitting in front of a screen produces.

. . . We listened to the radio. When in the early 1940's we heard Ed Murrow in London, we imagined in our inner eye the nightmare of bombed London. We worked inside ourselves to create reality out of the voice we heard. But increasingly this student generation is given but the image of reality . . . and often merely a pseudo-event, an event created by the media. In this sense, students may be much more aware of the meaningfulness of images even as they are more passive before them, and much more victimized by the pseudo-reality of the mass-media image world.

. . . I find in teaching an introduction to art course that when the room is dark and forty odd students sit in that darkness, and I put a slide in the machine, and the slide shines brightly on a screen, and I stand up, involved in that slide, to explain what I see, and they begin to get involved in that slide to explain what they see, they are totally open, they pour their feelings, because they are sitting in the darkness watching a light experience. They would much rather I invaded the slide so that they could see a wild batik of Matisse on my left shoulder; they'd much

Mr. Newman, Visiting Lecturer in English, earned his Bachelor of Arts degree at Bard College with a major in painting.

rather have me in the slide, than having the slide above me and me standing with a long pointer telling them what is in it. They like involvement in the image. But when I turn the lights on, and we begin to discuss without the image, they freeze. They freeze partly because there they are, confronted with each other as bodies and minds, in a brightly lit room. That shared privacy they have in the darkness is now transformed into a community where each is other to each other, and they really have to look at and talk to each other as beings other than themselves.

. . . I think that the greatest danger lies in treating the media as reality, in turning off the hard world of objects and actual action. Through media students may know more and more about an event but have less and less sense of it actually happening. It is not surprising in this context that a solipsistic sense of the world develops, that enormously bright students may withdraw into their own sensations and "turn on," that an arrogant, egoistic sense develops of "tell me something that pleases me," that pleasure cannot be deferred.

. . . I say all of this to establish the context in which I think the performing and creative arts are essential. For in the creative arts, confronted with tangible objects, or with the body that you are drawing from is really there, or with the scene that is there, growing, changing in nature, one begins to look and commit oneself—whether to paper or paint. One begins to contact what is other than oneself, to transform what is actually there into something that is neither self nor object, into that true illusion we call a work of art. The great strength of the art effort is that one must actively look at what is other than self and develop a rational compassion, a rational love of what is other than self.

. . . Performance then is a constant risk of one's fantasies, a confrontation not with the world of images or pseudo-events but with something that is really out there. And from that inter-reaction one finds out (again and again) who one is.

. . . In the performing arts projecting one's fantasies, trying to put them in shape, and by putting them in shape to make them into an object, connects one with the whole community of art which history presents to us. Start with the performing arts, I say, and end with them, because until students have poured out their fantasies they are not going to ask real questions about the theory of art or the history of art. Until they have broken out of that constant intaking and made a mark of their own, they are not going to ask those questions about history which lead to an authentic life in the present.

. . . In the arts a coordination develops between eye and hand, body and mind, a coordination that is threatened increasingly by our specialized, professionalized culture. Our culture divides body knowledge from rational awareness, and in this division reduces both reason and the senses and ends up with a faded idea of rational analysis and a jaded idea of pleasure. . . Until we recognize that creative performance is at the source of the critical performance, until we see this, we only widen the dangerous cultural split between the analytical and creative disciplines, between mind and body.

. . . We should in planning educational programs start partly with student hungers, with what really excites them in the arts. One challenge of a liberal arts school is to examine the movie, not just as a source of information or as a source of pleasure, but to recognize it as one of the major art forms of this century, worthy of creative and critical study. . . . We should as well deeply connect the fine arts program with studies in American culture, with anthropology, with the history of religion. There is a need for each discipline to become a center, a gathering place—not a fortress—where student and faculty scholars will see through to the limits of differing disciplines, and beyond.

. . . But these matters of programs and interdisciplinary work are not ends in themselves. One finally returns to what one must start with, the sense that one does not turn out students who are going to be just critics, or go on into the graduate schools to become teachers teaching students to go on into the graduate schools to become critics. One hopes to train students who, having committed themselves fully to performances in the arts, will not accept our society's split between organized work and leisured pleasure, students who will seek to establish community theatres, or who will work in the crafts—not just as a relaxation, but as a transformation, not just as a hobby, but with pride in making something that stands up and casts a shadow. Increasingly in a world of automation we must develop students who will leave a mark on their world.

. . . In the creative arts we can come to terms with our present and our past. Through the arts we are connected with the range of history, so that we can see it from our own stance, and can see through it to its essential human meanings. Finally, then, the performing arts are not just to be tacked on to a curriculum as preparation for critical work or for facing the challenge of the business world or the automated institutional world. They offer a way of living and seeing and being through which people can become aware of their own ultimate predicaments and leave a mark that expresses what they have been able to learn and feel about those predicaments.

The Impact of the Language Center

By James M. Watkins
Associate Professor of French, Director of Language Laboratory

Mr. Watkins

The influence which the Language Center has had in the two years since its opening is not a hopeful opinion, but a growing statistic. The fact is attested to from many sides. Our registry carries the names of visitors having come, expressly for the purpose, from points as widely distant as Florida and Hawaii, England and Japan. Our technical correspondence extends as far as Singapore. Requests for consultation have taken us east to Boston and west to Denver. At last year's national convention of Audio Engineering Society, two professional papers were devoted entirely to the Center.

This interest shown by so many language specialists was our first source of satisfaction. A second is now beginning to be felt: application elsewhere of the example set here. After only a few months, the new dimension in language learning facilities realized by Middlebury shows very real signs of being accepted as a principle, a principle to be applied, wherever possible, by all schools and colleges.

The originality of the Center is immediately apparent to those concerned with technology in teaching, but to others it needs some explanation. The easiest point of reference is the language laboratory as it previously existed in its traditional form. Imagine as many as two hundred creatures filing with docility into an area which offers all the geometrical severity of a Midwestern stockyard. Each member of the herd finds his way into a stall, and waits. Distorted protuberances which appear in the form of headsets do nothing to relieve the bovine quality of the scene, over which hangs in silence an air of collective submission. But then—Moussorgsky with the music and Dante with the lyrics—this subhuman conglomerate begins scanning the measured cadences of a Gregorian chant. Methedrine, indeed! No one aspect of the multiversity is more pernicious than this mass conditioning within a linguistic Kolkhoz.

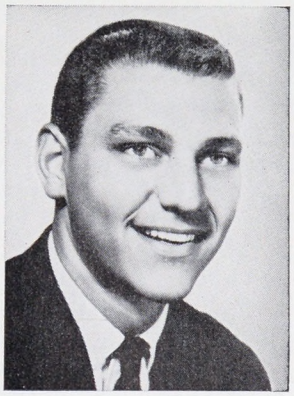
In planning therefore a technical facility to be part of a liberal arts college, we bent every effort to reassert the rights and answer the needs of the individual, student and teacher. In no other discipline more than in teaching language skills are individual needs more eloquently evident.

To that end, we first dispersed the total of sixty-three positions over three different levels and, within each level, separated them further by parallel corridors. More important, we transformed each "stall" into a completely independent, completely enclosed room; each room combines in appearance the characteristics of a music studio and a library carrel, underscoring these two aspects of language. The independent room allowed us then to do without headsets. Among other advantages, this placed the student in a more natural listening environment; indeed, one of the principal preoccupations of our acoustical experts consisted in adding the awareness of a human presence outside the room without disturbing the easy and accurate listening level inside. The absence of headsets further added to the comfort necessary for prolonged periods of study.

The next question consisted in providing the instrument which, in each room, would let the student practice the language. The tape recorders available did not meet our specifications of simplicity, reliability and quality of sound reproduction. Furthermore, the machines used in every other laboratory were pedagogically inflexible; they imposed, after each recorded "problem," a fixed length of silent tape for the "answer." This is comparable to forcing each student of piano to repeat each line of music within stop-watch tolerances. We, on the contrary, required a machine which would enable the student to completely pace himself in practice. Consequently, over a period of several years and after several prototypes we have arrived at our present "student console," an instrument which, by universal endorsement, now sets the standard of excellence for language teaching equipment. The combined use of the console with the individual room was an unexplored technical area. At the very eve (*Please turn to page 16*)

Revolution in Religion at Middlebury

By Assistant Chaplain Norman C. Nelson



Mr. Nelson

In all candor, there are no experts on the subject of "religion and the colleges," today. Things are happening so fast and the changes are coming from so many directions that even veteran chaplains are hard-pressed to keep up. The word "revolution" is not used lightly, for we are talking about fundamental changes in the mood, values, and concerns of today's student population. In the first place, the student mood is radical. It is one of disenchantment with existing institutions particularly with the intolerable beaurocracies of big government, big business, and higher education. Applied to religion, this mood comes to expression in a growing dissatisfaction with the institutional church which is generally viewed as both ineffective and irrelevant. Thus the College Chapel, insofar as it can be identified as an extension of the institution on the campus, becomes, for many, a facility to be avoided.

In the second place, student values are intensely personal. That is to say, students are suspicious more than ever of those moral values based on the authority of religion, tradition, or social convention, and increasingly determined to formulate new patterns of living that are more flexible and adaptable to the complexities of the modern world. There is little desire to establish universal principles or to impose one standard upon all; the emphasis is upon the primacy of personal freedom, discovery, and commitment. As a consequence, even in discussions set within a "religious" context, very little can be presupposed in the way of a common value system.

In the third place, student concerns are socially oriented. They are not content merely to protest, but are committed to effecting social change through personal involvement in the fight against poverty, ignorance, war, and discrimination. Nowhere does this social concern burn more brightly than within the framework of religious commitment, which, if it means anything for today's student, means binding up the wounds of the broken, healing the sick, and setting free those who live in bondage.

What does all of this mean for us at Middlebury? I cannot speak from a background of long experience or great wisdom. But I can indicate some things that I have learned thus far and that I am in the process of learning. First, we are beginning to see this radical student mood as the occasion for effecting a more creative and meaningful response to the needs of our students. We cannot be satisfied with old patterns of worship, study, and service just because we find them comfortable. We are being forced to move, question, change. We are learning that we need to make more provision for diversity, dissent, and dialogue. We are finding that we must earn our keep, and that these young men and women to whom we minister will not tolerate irrelevance and mediocrity masquerading under the guise of piety.

Secondly, it is clear that our responsibility as teachers takes on a new significance. Whether it be in the formal academic setting of the classroom or in informal seminar or in conversation over coffee, we are involved in something more important than just the accumulation of objective data and external facts. We are engaged in a mutual quest for understanding, which, if it is to have any meaning, must lead to self-understanding. The study of religion at Middlebury is therefore a rigorous academic discipline. It does not avoid the hard questions; it encourages them. It does not run to revelation and mystery for easy explanations; it does not presume to know all the answers. It demands that the students employ all their critical faculties; and it encourages a creative interaction with other disciplines. All of this is to say that it takes the student's role as student—the teacher's role as teacher—quite seriously, and all that that implies for the task of education.

Thirdly, the growing social thrust evident in the concerns of today's students presents an exciting challenge to those of us who work in the religious sector of the college's life. Interestingly enough, seen from within the Judaeo-Christian perspective, this social involvement is quite (*Please turn to page 16*)

LANGUAGE CENTER

(*Continued from page 14*)

of the opening of the Center, problems were still arising for which a solution remained in very real doubt. That these solutions were not only found but applied with such superior results is attributable to the efforts, talents and interest of many men. They know who they are, and I take every possible occasion to thank them again.

The remark frequently made by visitors is: "This doesn't look like a lab." It is also, I might add, the remark we most like to hear. The learning instrument we are offering the student is not a lab but another sort of textbook. As a textbook, he uses it as much and as often as he needs. For that purpose, we devised a sign-up system which allows him at any given hour to reserve a room for his individual use and unlimited amount of time a week in advance. In each room he finds the material currently needed in his course. Such independent use of the facility results in a great economy of personnel. The daily operation of not only the language laboratory but of the entire Center—large quantities of tape duplication, master recording sessions, motion picture projection, preparation of visual materials, general audiovisual assistance for all courses (not just language) and events held in the Center—is assured by only our one technical director, Mr. Bradley, by our receptionist, and by part-time student help. Business, sometimes patronizing in its view of college administration, could scarcely boast of greater efficiency.

The limited length of this discussion does not allow us to examine in any detail the design of the rest of the Center. Let me merely cite the guiding principle of this design: the Language Center must be capable of accommodating both the growth of the College as well as the evolution in language teaching. This is why, for example, Dana Auditorium has a seating capacity of 275; when Middlebury reaches its maximum enrollment, this will be the estimated size of the largest single language course. This is why we are prepared, tomorrow, to add to the present superb film and sound capabilities of Dana the advantages of video tape and the screen showing of foreign telecasts. This is why our classrooms vary in size or are convertible to varying sizes, for the optimum number of students in a class will vary with the requirements of each skill. This is is why the north wing of the Center is not enclosed with stone; it can be enlarged to increase the language laboratory area. And this is why, in each student practice room, we have provided for the addition of teaching machines; for, with programmed materials, much of basic language will be learned entirely outside of the classroom.

The Sunderland Language Center serves, nationally and internationally, as a present example. We fully intend that it serve also as a future example.

REVOLUTION IN RELIGION

(*Continued from page 15*)

orthodox. Standing at the apex of the biblical tradition the prophets of the Old Testament called out for the establishment of social justice and for the active concern of men for the welfare of their neighbors—for the sick, the destitute, the poor. We have no choice but to inform and activate this social consciousness. We seek to inform by supporting the work of the Association, a student group which promotes discussion of religious and social issues through the employment of films, panels, symposia, and other effective vehicles of communication. We seek to activate by providing access to a number of community service projects. Presently, there are 30 students working with retarded children at the Brandon Training School (and the number is growing steadily), over 60 tutoring young men from the slums in residence at the Ripton Job Corps Center, and nearly a dozen others serving as counselors to several high school groups in the town of Middlebury. The opportunities for further involvement are unlimited. We intend to see that they are not missed opportunities.

Finally, this added word. Beyond, and even above, all of the programs of academic instruction, worship, and social service, there is another dimension which characterizes what we have called "Religion at Middlebury." And that is the recognition that our primary concern centers not in "students" known abstractly, but in individuals . . . persons. After all the generalizations and oversimplifications have been made, there really is no "average," no "typical" student. They are all unique, unpredictable, unrepeatable, and of infinite worth. And we seek to learn to know them—to help them learn to know themselves— and to learn together with them. That is really the sum total of our purpose at Middlebury. That is really what "Religion at Middlebury" means.

WITH THE FACULTY

(*Continued from page 3*)

Massachusetts in the 1890's, or the symbolism in the works of Chekhov. If a candidate's wife joins him for the visit, faculty wives are pressed into service to suggest the flavor of Middlebury living: a look at the local schools, a trip to a new building site in Cornwall, or perhaps even to the Snow Bowl, where one candidate's wife admitted not only to possessing her doctorate but also to having attended Olympic skiing tryouts. And at that illuminating moment, I knew we had little to fear, in that case, from our Ivy League competition.

THE TREASURER'S REPORT

by CARROLL RIKERT, JR.
Treasurer of Middlebury College

Carroll Rikert, Jr.

AN ARTICLE last fall in the September 18th issue of *U. S. News and World Report* contained a picture of Phase I of the new Science Center now under construction on the Middlebury College Campus. The article was entitled "The Coming Crisis in Private Colleges." The crisis to which it speaks is financial. The growing gap between steadily mounting costs and available income presents a dilemma to the private college which in the publicly supported institution is considerably abated by access to municipal and state appropriations.

While the article did not identify Middlebury with the picture nor single us out for mention in its text, there is no reason to believe Middlebury is immune to the forces at work which make the financial problems potentially of crisis dimension. Shortly thereafter, an article appeared in the October issue of *Fortune* entitled "Private College—A question of Survival," and other writings in this vein have been published in a number of places in the interval. As we look at the financial results of the last fiscal year, we shall wish to do so in this light.

TO TAKE a note of optimism at the outset, we can say that if indeed a period of crisis does lie ahead, we do not go into it already over-extended. The balance sheets accompanying this report give ample evidence of careful stewardship of resources. Increasing outlays for plant expansion and annual operation have not been at the expense of fund balances or regular provisions to reserves, which altogether show continued growth in the year just ended. For over a quarter of a century the College has operated on a balanced budget. The accompanying statements of Expenses and Appropriations and of Resources Used for the year ended June 30th are again balanced. At the same time we see in them evidences of the trends which give rise to concerns for the future. Last year we surpassed $5,000,000 in the operating budget for the first time; this year the total went above $6,000,000. Over $200,000 of this expenditure was made possible by increases in student fees. For the year ended June 30, 1966, tuition stood at $1,500; for the year just ended, it was $1,700; for the current year it is $1,900. On Jan. 5, 1968, in his letter to parents, President Armstrong announced an increase to $2,000 effective next September. We, in company with other institutions of our type, with which our fees remain comparable, must view this trend with concern, constantly seeking other sources of revenue to finance our growing needs. To recall a paragraph from Dr. Armstrong's letter:

"Middlebury is on the one hand vitally concerned with the quality of the education it makes available to its students as a privately supported liberal arts college, and on the other hand with the limit to the price which parents can afford to pay for the opportunities offered here to their children. The independent colleges in this country will need to broaden greatly their bases of support. Sources of new interest and generosity must be developed, stimulated by concern for the contribution independent colleges of the quality of Middlebury are making to the educational resources of the country as well as to the lives of your children as individuals."

Beyond increases in student fees, and the gradual increment in endowment income which steady growth in endowment funds will produce, the College for marked increases in funds needed to balance the budget must look to Annual Giving. In the budget of the year just ended, $150,000 from this source was availed of (to replace a like amount included the previous year in Other Gifts and Grants representing the final instalment of the initial Ford Foundation matching grant payment, which was nonrecurring). The remainder of the $176,735.87 Annual Giving total shown in the impressive listing of Gifts, Grants, and Bequests as coming through Annual Giving enabled the College to make a start on matching the generous gift of $250,000 from the Charles A. Dana Foundation to establish The Charles A. Dana Supported Professorship Program. The College has until 1969 to meet this matching challenge of the Dana Foundation. Both in this challenge and in the goal of $200,000 set for Annual Giving in the current fiscal year the response will be of critical importance as we face a future in which the omen of crisis is discernible.

The College in its accounting and reporting, in conformity with generally accepted practice for educational institutions, follows fund accounting procedures in order that all funds may be accounted for in accordance with their designated purposes. Hence the division of the balance sheets into four self-balancing groupings: (1) current,

(2) student loans, (3) endowment, and (4) plant funds.

Current funds assets, liabilities, and funds relate to the annual ongoing educational program of the College and to the operation of its auxiliary enterprises.

Unexpended income balances of restricted endowment funds are in effect held in trust until expended in accordance with restrictions set by the donors. Each separately invested endowment fund is credited with the actual income of the investments it holds. By far the largest portion of the endowment funds is pooled for investment purposes in the Associated Trust Funds. Distribution of Associated Trust Funds income is made to participating funds at a rate per income share determined each year by the Finance Committee. For the year ended June 30, 1967 it was $6.00 per share. Any amount by which this distribution exceeds or falls short of actual investment earnings is taken from or added to the endowment income stabilization reserve. For the year just ended there was a net addition of $72,137.48 to this reserve.

STUDENT LOAN FUNDS represent the funds available to the College for low interest-bearing loans to its students. Such loans constitute an increasingly significant part of the College's enlarging program of financial aid to students. $88,407.66 of the $91,705.19 by which loan funds increased during the past year is in the National Defense Student Loan Fund.

The growth of over a million dollars in endowment and other non-expendable funds during the year came principally through gifts and bequests. Our alumni magazine through its feature "By Will To The College On The Hill" has reported regularly on the significance of bequests in this splendid achievement. Special mention should be made here also of the opportunity for deferred giving through gifts subject to reservation of life income, which again contributed significantly to the growth of endowment funds during the year.

Part of the growth of endowment reflects also the efforts of the Trustee Committee on Finance, under whose direction the funds are invested. The investments of Endowment funds at June 30, 1967, excluding funds held in trust by others, were 44% in common stocks, 43% in bonds and notes, and 13% in other securities or forms of investment. These percentages are based on the June 30th market or estimated values of the investments, and compare with 50%, 40%, and 10%, respectively, at the end of the previous year. Associated Trust Fund earnings during the year represented a return of 4.64% on investments at book

BALANCE SHEETS

(as of June 30)

ASSETS	1967	1966
Current funds:		
Cash	$ 34,623	$ 52,803
Investments	6,759,313	5,666,717
Notes and accounts receivable, inventories, prepaid expenses, and advances	438,288	407,209
Loan funds:		
Cash	72,578	39,702
Notes receivable	444,964	386,135
Endowment and other non-expendable funds:		
Cash	761	564
Securities (market quotations, 1967—$15,644,479; 1966—$15,923,969)	13,684,220	13,637,969
Other investments	1,955,598	884,889
Funds held in trust by others	814,662	738,937
Plant funds:		
Cash	40,629	21,200
Temporary investments	1,613,021	1,979,463
Funds held in trust by others	125,000	125,000
Land, buildings, equipment and improvements —at historical cost	12,591,793	11,369,264
Total Assets	$38,575,450	$35,309,852

LIABILITIES AND FUND BALANCES	1967	1966
Current funds and liabilities:		
General:		
Accruals, advance payments, and deferred credits	$ 717,465	$ 690,968
Reserves for maintenance, renewals, etc.	2,052,725	1,834,025
Unrestricted gifts and accumulations	789,460	819,512
Restricted:		
Endowment income stabilization reserve and unexpended income balances of restricted endowment funds	1,084,709	962,840
Gifts and accumulations for designated purposes	2,587,865	1,819,382
Loan funds	517,542	425,837
Endowment and other nonexpendable funds (classified below according to purpose for which income is to be applied):		
General college purposes	4,601,383	4,570,216
Professorships	3,861,657	3,485,097
Scholarships, prizes and financial aid	2,169,022	2,058,326
Other restricted purposes	3,108,349	2,719,888
Accumulated realized gains on associated trust fund investments	2,714,830	2,428,832
Plant funds and liabilities:		
Academic building bonds, 3¼% due 1968 to 1995	300,000	300,000
Dormitory and student center mortgage bonds, 2¾% to 3⅜% due 1965 to 2002	1,825,000	1,862,000
Unexpended plant funds and reserves	1,765,152	2,086,672
Expended plant funds	10,480,291	9,246,257
Total Liabilities and Fund Balances	$38,575,450	$35,309,852

value and 4.08% at market or estimated values at June 30, 1967.

The increase during the year in plant funds of land, buildings, and improvements reflects principally the substantial beginning made during the year on construction of Phase I of the Science Center and on the Christian A. Johnson Memorial Building, the new Music-Art Center. The splendid addition to our plant of the Faculty House at 3 College Street and the Deanery at 5 College Street, both through the generosity of an anonymous donor, is also reflected in these figures. A Title III loan of $1,600,000 at 3% under the Higher Education Facilities Act of 1963 was negotiated during the year to assist in the financing of this first phase of the Science Center. Unexpended plant funds at June 30th were comprised of $98,387.33 reserved for retirement of bonded indebtedness, $302,320.42 reserved for plant replacement, and $1,364,444.15 available for building projects to which the College is now committed, or for its future physical facilities needs. Again this year provision was made for these needs by the acquisition of property contiguous to the Campus.

Expenses and appropriations in virtually all categories increased significantly in the year ended June 30, 1967. Again, as in the preceding year, the largest increases were in instructional salaries and in other costs of instruction and research. With the increase in tuition, student aid expenditures were also increased. All items of expense reflect the costs of additional personnel and the impact of rising costs of all sorts, concretely indicative of the trend mentioned above.

Our new Science Center, albeit selected purely through happenstance by the editor of "U. S. News and World Report," is an apt example of both the problem and the promise the future holds for Middlebury. Its 75,000 square feet compare with approximately 25,000 which will be vacated by the departments which will move into the new building when completed next year. We take on with its completion a considerable additional heat and maintenance load and annual debt service of $85,000, to say nothing of additional personnel at all levels. But what a significant enlargement of the role for the liberal sciences this represents on a campus which saw its last new science facility completed in 1912! Future financial statements, like those accompanying this report, will show the impact of our rising aspirations on the budget and the balance sheets. In the generous response from Alumni, Corporations, Foundations, and Friends reflected in the listing of gifts and bequests for the year just ended we take confidence that these aspirations for Middlebury's future are widely shared.

STATEMENTS OF EXPENSES AND APPROPRIATIONS AND OF RESOURCES USED

(for the Fiscal Years ended June 30)

EXPENSES AND APPROPRIATIONS	1967	1966
Education and general:		
General administration	$ 289,926	$ 242,797
Challenge Fund expense (see contra)	11,577	254,800
General expenses:		
Student services and general institutional expense	470,465	411,273
Staff benefits	233,254	205,532
Instruction and research:		
Salaries	1,332,644	1,165,207
Other	452,395	329,344
Organized activities relating to educational departments (Athletic program)	246,555	235,115
Library	182,250	168,318
Operation and maintenance of physical plant	458,489	423,910
Total educational and general	$ 3,677,555	$ 3,436,296
Auxiliary enterprises:		
Residence and dining halls:		
Operating expenses	1,195,584	1,119,473
Provision for debt service, depreciation, and other reserves	248,947	253,768
Other auxiliary enterprises	519,969	483,609
Student aid	333,266	274,889
Appropriations to plant funds	75,153	92,174
Total expenses and appropriations	$ 6,050,474	$ 5,660,209

RESOURCES USED TO MEET EXPENSES	1967	1966
Educational and general:		
Student fees	$ 2,907,531	$ 2,690,840
Challenge Fund proceeds (see contra)	11,577	254,801
Endowment income	463,940	428,636
Annual giving	150,000	
Other gifts and grants	101,624	186,145
Other sources	234,797	119,698
Total educational and general	$ 3,869,469	$ 3,680,120
Auxiliary enterprises:		
Residence halls	579,156	568,161
Dining halls	813,796	774,088
Other	490,671	440,275
Student aid—principally endowment income and gifts	297,382	197,565
Total resources used to meet expenses	$ 6,050,474	$ 5,660,209

MIDDLEBURY COLLEGE
YOUR FAMILY AND MIDDLEBURY
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Second class postage paid at Middlebury, Vermont 05753. Return requested.

Mr. Carroll Rikert, Jr.
7 Greenmountain Pl.

Eastern Intercollegiate Ski Association Championships were held at the Middlebury College Snow Bowl, Feb. 23 and 24, during the College's 37th Winter Carnival. Above, a view of the jumping hill at the Snow Bowl.